

Interesting Chat and Stage Gossip for Playgoers

All Is Faire In Love, Says "The Teaser"

Miss Binney Lets Fate, in the Person of William Brady, Decide Things for Her

By Harriette Underhill

Fritzi Binney is growing up. In fact, she is grown up, and it must have happened about the time that she became Faire, which, by the way, is her real name, only we were not on hand to mark the change. The last time we talked to Miss Binney she was sixteen, and she stood where the brook and river meet, but her feet were not a bit reluctant. She longed to be a young lady. Now she is one, and wouldn't it be terrible if she should become up-stage and spoiled? Guess she isn't going to, though she did seem a lot more dignified than she used to be, and never once did she ask our advice nor tell us a word about her beaux, nor her romances, nor her ideals, nor any of the things which we used to discuss with Faire when she was Fritzi and had bobbed hair. Now her hair has grown down and she has grown up.

A Sort of Vicarious Triumph

Of course we were on hand to see the debut of our young friend when she appeared as "The Teaser," and it seemed to us that she gave a terribly clever performance. However, we thought we'd see what the critics said about it before we said anything to Miss Binney, so we ordered all the papers for the next morning and read the reviews almost as eagerly as though they were written about us, and we could just fancy how the little Miss Binney felt when she read those notices, for we haven't forgotten the morning we picked up The Memphis News and read "Miss Underhill can't sing, but she was so good-natured that we all forgave her. Her vivacity is amazing." We have that notice yet, and never since have we been afraid of dramatic critics. Miss Binney isn't now, either, though she confided to us that she couldn't look at the papers at the last moment—that Connie and her mother had to read them to her and "when Connie read right out in the head what Heywood Brown said about me I wouldn't believe it; I thought she was teasing me; but there it was, in black and white—and my favorite critic, too. You always knew that, didn't you? So you can't think that I'm saying that just because he said such splendid things about me."

"I guess he is lots of people's favorite critic, but he doesn't say things like that about very many people. Of course, you know, you are the whole show."

"Oh, no, indeed," said Miss Binney in a very grown-up tone. "I think Miss Grey is wonderful, and she's so sweet!" "Yes, of course, she is," we agreed, "but, Fritzi, what a part! How did you get it?"

"Oh," said Fritzi calmly. "It was offered to me, and I didn't know whether to take it or not. I had two picture offers, and, of course, there is lots more money in pictures and no rehearsals and no danger of the show being closed after two weeks, nor anything like that. Which shall I take, which shall I be?" I said to mamma, but she said, 'Connie refused to advise me.' 'Well,' I said, 'I'll tell you what I'll do. I'll go away on my vacation and wherever sends for me first gets me.' And it was Mr. Brady who sent for me first, and please be sure to put in that he is the most marvelous manager in the world."

Of course, one may take this with reservations, as Miss Binney has been in only one other production.

"I haven't a high, squeaky voice, have I? And all the critics said I should study voice culture. You know, I was born in Concord, and every one always said I had such a deep voice for such a small person. So I tried to make my voice like I thought Annie's would be, coming from a country town in the Middle West, and look what I get for my pains! Every one thought it was my own voice, gone wrong."

Almost Like The Three Twins

Faire has grown to look so much like Constance that they are taken for twins, although there is two years difference in their ages. Their mother might almost pass for another twin were it not for the fact that she has blond hair and blue eyes. Faire's eyes are brown, according to the lines in the play, and they really are brown, too, although they look blue from across the footlights. Several times during the evening Annie's various slaves rave about her brown eyes and the damage they have done to their hearts. Now, Miss Binney can damage hearts, all right, although you no more expect to find her with brown eyes than you would expect to find them on a kitten.

Several times while we were in Miss Binney's dressing room she received invitations to dine, for it was just after the matinee. To all she said: "Sorry, I have an engagement." And then she heard a male voice in the corridor calling, "Fritzi! Fritzi!" and a blond young man with pink cheeks appeared at the door. He was introduced to us as "young Mr. Brady," and that's all we knew about him. Fritzi went to the door with him and they talked in low voices, and when she came back we said: "Well, are you going to be true to Mack?"

"Mack?" she said, vaguely; and then, oh, of course, my husband in the play! Well, just between you and me, I think Annie was the sort of young person who marries early and often. But if I'd had my way I should have married the villain. I love villains."



in "Peter Ibbotson"

Movie Stars Move, And This Time It's Toward Broadway

Turn about is fair play. The film, when its days were younger, all but depleted the dramatic stage of its favorite players. Now they are coming home again, and coming in droves. This week Bessie Barriscale, the blond beauty, who has been making fame and fortune on the screen, has arrived in New York as the forerunner of the small army of film talent which will follow. Miss Barriscale, like those who have preceded her and who are to come, is due to appear on Broadway in a play in which her parked voice will be conspicuous by contrast with her recent appearances. She is to appear in "The Skirlark," under the management of Richard G. Herndon, manager of the Belmont Theater.

Broadway Stage Filling With Them

The Broadway stage already is filled with "movie stars," both men and women. Doris Kenyon is one who has taken a prominent place. She was one of the organizers of the Players Fellowship, under whose direction "The White Villa" was produced last season. Marguerite Sylva, the winsome widow of "The Skylark," who seems to be equally at home wherever she may be placed, has just finished a screen season. The announcement comes from the Charles Frohman offices that Catherine Calvert, whose greatest fame is from the films, is to be the leading woman for Otis Skinner in "Blood and Sand," which Edna Payne starts next week.

Nazimova announces a repertoire season of Ibsen and Kindred spirits, while Olga Petrova will make her return in a fortnight in a new play at Asbury Park. Pauline Frederick and Elsie Ferguson, as popular on the stage as the screen, but of late absent from the former, are returning, and Lillian and Dorothy Gish are new and highly interesting contributions to the new roster of dramatic players. Mae Marsh is to act in a new play under John D. Williams's management, and Virginia Pearson, with Sheldon Lewis, and Martha Mansfield, with Crane Wilbur, have each selected vaudeville sketches for their gradual return. Mildred Harris is a new face to be seen this year, and Theda Bara, undaunted by "The Blue Flame," will revisit the scenes of her former failure. Madge Kennedy is already back, so is Alice Brady, while Vivian Martin continues in "Just Married" to score one of her greatest successes. Claire Whitney is another.

Among the men of the screen we still have Carlyle Blackwell, Eugene O'Brien and the corpulent Roscoe Arbuckle, the latter getting ready to make his appearance as a low comedian.

Not Tired of Pictures, Only Wary of Silence

June Elvidge already has announced her return, and, according to the version Miss Barriscale, there will be several special cars filled with faces familiar along the Los Angeles Rialto who will become next season equally as conspicuous on the Rialto in and adjacent to Broadway.

"It is not that we have lost interest in the movies," Miss Barriscale says. "Rather it is because we wish to renew our interest in the drama. It is not natural for man or woman to remain silent forever, and we want to talk. We want to be a part of the audience, to see them, to feel them and to hear them. We want to feel that thrill which comes to an actress when she knows that her lines have 'landed' and to hear the report of applause which follows. That is why we are deserting the films. And, besides, Los Angeles seems a million miles from Broadway, and it is tasteless and unsatisfactory to hear applause for a likeness only when we can hear it at the time we score our points and can stop and drink it in nightly."



in "What Happened to Jones"

The Evolution of a Star

Laura Hope Crews

Laura Hope Crews, whose acting in "Mr. Pim Passes By," the Theater Guild production at the Garrick Theater, has been one of the outstanding performances of the year (not a critic who has compiled a list of the ten best performances of the season has omitted Miss Crews), has been on the stage all but six years of her life. Four were the years of toddling infancy and the other two were in her early teens, when she was a trifle too old to play child parts and not old enough to play ingenue roles. The latter off-stage period was spent in school.

But even before she was four years old Miss Crews had knowledge of the theater. Her mother, Mrs. L. Crews, was a popular member of the old California Stock Company in San Francisco. She played until a short time before the birth of her gifted daughter and returned to the stage very soon after that event. Her little daughter used to be taken to the theater with her a great part of the time.

Some First Timers Of Various Sorts In "The Skylark"

In "The Skylark," the comedy by Thomas P. Robinson, now at the Belmont Theater, there are a number of debuts of one sort and another.

In the first place, a new comedy actress has been introduced in Marguerite Sylva, whose fame heretofore has been in the lines of operatic concert work, vaudeville and screen. In grand opera Mme. Sylva has long been known as an effective emotional actress. Her "Carmen" is well known, as she has sung that rôle with the Metropolitan, the Chicago, the Manhattan, Boston and Philadelphia companies. In "The Skylark," in the rôle of the "wise widow," she has contributed one of the comedy gems of the season.

Charlotte Walker, always a popular and competent actress, has shown an ability for comedy creation of which she never had been suspected. In "Call the Doctor" Miss Walker gave a pleasing characterization, and in her other plays, from "The Trail of the Lonesome Pine," with its wistful charm, to "The Warrens of Virginia," with its atmospheric interest, Miss Walker has done good work, but in "The Skylark" she is another sort of charmer, the wayward, willful, ingratiating young wife who seeks excitement—and gets it.

Eugene Lockhart, who is effective in the part of the rector, is comparatively new to Broadway, although he is one of the most experienced stage workers in the business and has run the gamut of comedy, drama, grand opera, light opera, vaudeville and concert.

For Thomas P. Robinson, the author, this is a "first time." This is his first play to reach Broadway, but before the end of the season he will have been represented by at least three other plays, one of which is the Harvard prize play. This annual award—the last one was to the late Rachel Barton Butler and her "Mama's Affair"—is one of the interesting events of the season. More than fifty contestants were represented this season, and Mr. Robinson was the fortunate author whose play was immediately accepted for production by Oliver Morosco. It is entitled "The Copy" and will be seen later. Another one is said to have been taken by Arthur Hopkins. At any rate, Robinson is a new author to be reckoned with.

Henry Stillman, who made the production, also comes in the class of first timers. While he has served a long apprenticeship, he was for several years with David Belasco, where he enjoyed his first association with Charlotte Walker, and was later with the Theater Guild and many independent producers. "The Skylark" is his first independent production, and it is on the cards that he and his artistic associates will ultimately bind themselves into another of those popular "cooperative" organizations.



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Some of Miss Crews's Later Plays

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When the Theater Guild accepted for production A. A. Milne's comedy "Mr. Pim Passes By" it was unanimously agreed that the one actress to play the part of Olivia Marden was Laura Hope Crews. That play is now nearing its 200th performance, so the judgment of the Theater Guild has been vindicated.

What's What in New York Theaters

APOLLO—"Snapshots of 1921." Lew Fields and De Wolf Hopper.

BELMONT—"The Skylark." Dramatic debut of Mme. Sylva.

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BOOTH—"The Green Goddess." Artless in melodrama.

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MOROSCO—"The Bat." Thrilling mystery play.

NEW AMSTERDAM—"Sally." Ziegfeld's musical comedy production.

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